

<p>LEARNING OBJECTIVES <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> Learn about reggae bass riffs and how these are put together to form a reggae bass line Learn how syncopation is used in reggae bass lines 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : Aurally identify the bass line as a distinctive part that contributes to the overall texture of the music Perform reggae bass line riffs with support</p> <p>Level 4 (working at) Most Pupils Understand how the bass line is the fundamental textural layer upon which a piece of reggae is based on and the harmonic foundation which is a basis for the chords and melody Perform reggae bass line riffs changing between riffs fluently and in time with awareness of syncopation.</p> <p>Level 5/6+ (working beyond/GAT) Some Pupils : Recognise the effect syncopation has on reggae music Perform reggae bass line riffs along to a keyboard rhythm adding offbeat chords and/or solo improvisations.</p>
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LESSON STRUCTURE

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Starter Activity	<p>Bass Lines – Audio 11 Assemble pupils in a circle and play Audio 11, the opening of “Duck Soup” by the 1980’s UK Reggae group, UB40. Ask pupils to raise their hand when they hear the bass line enter – around (00:13). Next, ask pupils to clap the rhythm of the bass line along with the audio track – <i>what instrument is playing the bass line?</i> – bass guitar; <i>what is the name given to the offbeat feel of a bass line played like this?</i> – SYNCOPIATION. Now play the rest of the track and ask pupils - <i>what happens to the bass line at 00:41?</i> – it changes rhythm. <i>Can pupils clap this rhythm along to the audio track?</i> (5 mins)</p>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
Core Main Activities	<p>1. Introducing Reggae Bass Lines – Score 3 & MIDI 9 & MIDI 10 & MIDI 11 Link the starter to the development of the lesson by reinforcing the importance of the bass line in reggae music upon which the song and chords and built. Issue Score 3 which contains three bass line riffs from the Bob Marley song “Three Little Birds”. Teach pupils to clap the syncopated rhythm until secure and then, use some appropriate syllables which imitate a bass guitar, ask the class to sing the bass line riff on A. When secure ask pupils to replace the syllables by singing the names of the notes. Sing the bass line riff on A 4 times to form the introduction of the song as shown at the bottom of Score 3 (MIDI 9 models this). Next, move onto the bass line riff on D, singing the note names and then performing the sequence shown in the “Chorus” changing between the bass line riff on A and D (MIDI 10 models this). Finally, move onto the bass line riff on E, singing the note names and then performing the sequence shown in the “Verse” changing between the bass line riffs on A, D and E (MIDI 11 models this). (15 mins)</p> <p>2. Performing Reggae Bass Lines - Score 3 & MIDI 9 & MIDI 10 & MIDI 11 Allow pupils to work in pairs on a keyboard to learn to perform the three bass line riffs given on Score 3. Once pupils can perform each of the different riffs, they can attempt to follow the bass line riff progression shown at the bottom for the introduction, chorus and verse. Next, pupils can find a suitable “Reggae” rhythm on their keyboard, setting the appropriate tempo (between 60-72 bpm works well!) and performing their reggae bass lines in time with their chosen rhythm. Pupils who can perform this can be asked to add the chords of A, D and E in an “offbeat” feel along with the bass line (refer back to lesson 2) or improvise in a reggae style over the bass line (see GAT). Invite selected pairs to perform their reggae bass lines to the rest of the class and then try a class performance with all pupils performing the reggae bass lines while you keep a pulse/rhythm to lead the performance. (30 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>

Plenary	<p>Learning a Reggae Song – “Three Little Birds” – Song Sheet 1 & Audio 10 Explain to pupils that the bass line riffs they have been learning are from a famous Reggae song by Bob Marley called “Three Little Birds”. Issue Song Sheet 1 and sing along with Audio 10. Pupils will be putting together an arrangement of this song in lesson 4. (10 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Literacy – Jamaican “nation-language” Geography – the Caribbean R.E./Citizenship – Rastafarianism Technology – sound systems and amplification Dance – associated dance moves to Reggae and other Caribbean dances</p>		<p>EAL/SEN/GAT (GAT) Higher ability pupils may be able to perform the bass line riffs of “Three Little Birds” on their own instruments - particularly bass guitarists! (SEN) Lower ability pupils may need extra help in performing the bass line riffs of “Three Little Birds” with a syncopated rhythm. Easier rhythms such as four crotchets can be used first or pupils could be asked to compose their own simple rhythm to perform the notes of the bass line to. (GAT) Higher ability pupils can be given the role of “mentor” helping lower ability pupils learn to play the bass line riffs of “Three Little Birds” (EAL) Pupils from a Jamaican origin may be able to share some of the similarities and differences between English and the nation-language of Jamaican with the class</p>
<p>LANGUAGE FOR LEARNING - spell/use/understand Bass Line, Chorus, Introduction, Rhythm, Riff, Syncopation, Tempo, Texture, Verse</p>		<p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 3 – All About Bob Marley to develop knowledge and understanding of his standing as a reggae musician and influence on reggae music.</p>
<p>LESSON RESOURCES Y8U2A11 – Duck Soup Bass Line Listening Y8U2MIDI9 – Reggae Bass Line Introduction Three Little Birds Y8U2MIDI11 – Reggae Bass Line Verse Three Little Birds Y8U2A10 – Three Little Birds</p>		<p>Y8U2S3 – Reggae Bass Lines from Three Little Birds Y8U2MIDI10 – Reggae Bass Line Chorus Three Little Birds Y8U2SS1 – Three Little Birds Y8U2CH3 – All About Bob Marley</p>